

L 1·2·3·4

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L 5·6·7·8

5	6
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11		12	
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II		II	
If this be error and upon me proved.		I would I were an armed knight. Far-famed for well-won enterprise. And wearing on my swarthy brows The garland of new-wreathed emprise:	
I never writ, nor no man ever loved.			

13		14	
I		I	
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II		II	
That age is best, which is the first. When youth and blood are warmer:		With buckles of the purest gold. With coral clasps and amber studs: Thy silver dishes for thy meat Shall on an ivory table be	
15		16	
I		I	
1) nymph		1) sour canals	
2) complains		2) wreath of wrinkles	
3) wayward		3) bone	
4) gall		II	
5) reckoning		① a wren	
II		② sparrow	
1) roses	2) youth	③ shadow	
posies	love	④ skittery pigeon	
straw	joys	⑤ from this sleep	
ivy buds		⑥ no rights in this matter	
coral			
amber			

17

I

- 1) pilgrim soul
- 2) (sorrows of) your changing face

- 1) mountains overhead
- 2) crowd of stars

II

- ① Abishag
- ② picture pride of Hollywood
- ③ doubt the likelihood
- ④ die early
- ⑤ occupy a throne
- ⑥ (boughten) friendship
- ⑦ none at all

18

I

- 1) songs
- 2) strange un-Negro tongue
- 3) drums

II

- ① rivers
- ② (the flow of) human blood
- ③ Euphrates
- ④ Congo
- ⑤ the Nile
- ⑥ singing
- ⑦ Mississippi
- ⑧ muddy bosom
- ⑨ golden in the sunset

19

- 1) The Big Dipper was created when seven sisters ran away from their brother, who, as a bear, chased them up Devil's Tower.
- 2) The light is "a way out of the wilderness" and symbolizes safety.
- 3) They are brother and sisters, and are linked to both humans and nature.

20

- 1) Thought-woman's speech is characterized as storytelling. In particular, when thought-woman speaks, things appear (i.e., creation occurs).
- 2) Literally, stories are inside the speaker's belly much like a child in his mother's womb. This shows a connection between stories and people: people and stories give life to each other.

21

I☒☐☐**II**☐☐☒

22

I☐☐☒**II**

When the . . . voice of joy
And the . . . laughing by.
When the . . . merry wit.
And the . . . noise of it.
When the . . . lively green.
And the . . . merry scene
When the . . . in the shade.

23

I☒☐☐**II**

And by . . . bright key.
And wash . . . in the sun.
The naked . . . left behind.

24

I☒☐☐**II**

But I saw a glow-worm near.

25

I

- 1) ① perplex
- ② image
- ③ tangled
- ④ maze
- ⑤ folly

II

- 1) ① pleasant glee
- ② about a Lamb
- ③ songs of happy cheer
- ④ happy songs
- 2) ① valleys
- ② cloud
- ③ Lamb
- ④ hollow reed
- ⑤ rural pen
- ⑥ water

26

I☒☐☐**II**

- ① wrath
- ② wrath with a friend
- ③ wrath with a foe
- ④ water'd
- ⑤ smiles
- ⑥ an apple
- ⑦ outstretched

27

I

- 1) Chapel
- 2) Thou shalt not
- 3) briars

II

- ① the Church
- ② the streets
- ③ the Thames flows
- ④ marks
- ⑤ every Man
- ⑥ mind-forg'd manacles
- ⑦ Church
- ⑧ running in blood down the palace walls

28

I

- ① Poor
- ② pity
- ③ happy
- ④ Mercy
- ⑤ mutual fear
- ⑥ Cruelty
- ⑦ Humility

II

- 1) Caterpillar
Fly
- 2) Raven
- 3) Human Brain

29

- 1) The mood and the content are expressly written and appropriate as an infant's song. The poem has tender images and a gentle spirituality that gives the poem an overall sweetness, subtlety, and innocence suitable for a cradlesong.
- 2) Frequent rhymes, repetition, and the assonance of 'ee' and 'oh' slow vowel sounds contribute to a sweet, slow-moving, cradle-like mood. While the poem is filled with a quick meter that moves each line, it is slowed by the assonance that combines to make a new song that has mellow sounds that move.

30

- 1) Birds and children are symbols of innocence. They therefore contribute to the poem's expression of innocence and compassion.
- 2) The focus of the boxed section swings away from the God/man relationship and emphasizes God alone with his creation. We see an assertion of God's undying care and comfort for his creation, and the poem concludes on this pinnacle.

31

I☐☐☒**II**

She hardly . . . deeply.
She hardly . . . infallibly.

32

I☐☐☒**II**

And, indeed, . . . with it.

33

I

☐☒☐

II

"No, the ... something is."

34

I

☐☐☒

II

Her petals rustled softly into the hall.

35

I

- 1) monocle
- 2) quotation
- 3) perambulator
- 4) protective

II

- 1) acute
- 2) sinister
- 3) bizarre
- 4) literary
- 5) symbol

36

I

It is revealed that Harry loves doing things at high pressure. He believes every moment counts but likes to appear extravagantly cool and collected.

II

- ① she lives in taxis
- ② that she'll run to fat
- ③ cool arm
- ④ fire of bliss
- ⑤ Bertha did not know what to do with

37

I

1) Bertha believes, as if they had said it to each other, that Miss Fulton is feeling just what she is feeling. In contrast the other guests are preoccupied with eating their meal.

2) Harry loves to talk about food and glories in his "shameless passion for the white flesh of lobster" and "the green of pistachio ices."

II

- ① brimming cup of bliss
- ② pear tree
- ③ Miss Fulton
- ④ rarely between women
- ⑤ never between men
- ⑥ a sign from Miss Fulton
- ⑦ laugh or die

38

I

1) Because of her own experiences, Bertha believes that Miss Fulton's question, "Have you a garden?" is an intuitive display of identification with her.

II

- ① pear tree
- ② circle of unearthly light
- ③ creatures of another world
- ④ the light being snapped on
- ⑤ Bertha dreamed it

39

I

Bertha, previously cold, has become ardent and desires her husband for the first time in their marriage, and can hardly wait for the guests to leave.

I

1) This is ironic because Bertha thinks Harry is trying to make up for his rudeness to Miss Fulton by pushing by Bertha and hurrying into the hall. In actuality he goes to continue his affair.

2) Though Bertha's sensibility has been mocked by the discovery of Harry's and Miss Fulton's affair, like the pear tree she is still blossoming. Her capacity for rejuvenation and fulfillment continues. She is still in her prime and lovely.

40

41

I

☐
☐
☒

II

Laura wished . . . the marquee?

42

I

☐
☒
☐

II

When Laura . . . like these.

43

I

☐
☒
☐

II

'Tuk-tuk-tuk,' clucked cook like an agitated hen.

44

I

☒
☐
☐

II

Little rags . . . Sheridans' chimneys.

45

I

- 1) furiously
- 2) garden
- 3) neighbours
- 4) relief
- 5) story

II

- 1) expect
- 2) sofa
- 3) picture
- 4) hand-mirror
- 5) sympathetic

46

I

- 1) Her appearance in the black hat and the death are foremost in Laura's mind.
- 2) Laura distances herself from death by thinking it seems blurred, unreal, like a picture in a newspaper. She decides to put off remembering it.

II

- ① about the accident
- ② seeing if Laurie agrees with the others or not
- ③ is for how stunning Laura looks in the hat
- ④ decides not to tell him about the death after all
- ⑤ in streams
- ⑥ couples strolling, bending to flowers, and moving across the lawn

47

I

Mansfield uses the metaphor of a flower opening and closing to describe the peak and ending of the party.

II

- ① accidental death of their neighbor
- ② nearly ruined the party
- ③ an awkward silence
- ④ horrible affair
- ⑤ garden-party
- ⑥ one of her brilliant ideas

48

I

- 1) Laura feels awkward about giving a basket of leftovers from a party to the recent widow. She feels it is an inappropriate and tasteless expression of generosity. She considers the feelings of the "poor woman."
- 2) Laura's mother patronizes the widow by calling her a "poor creature" and referring to her as a person "of that class."

II

- ① that the stems of the flowers might ruin her frock
- ② better not to put ideas into the child's head
- ③ the road
- ④ the cottages
- ⑤ she was going down the hill somewhere where a man lay dead
- ⑥ had left her no room for anything else

49

- 1) Laura is embarrassed by her dress, as it appears to shine, and her hat, as it draws attention to her. These clothes that once delighted her now make her awkward and out of place with the mourners.
- 2) Mansfield uses dark dingy images to create the world of the lane. The "mean little cottages" have "crablike shadows." The people are in a "dark knot" and Laura walks into the "gloom" of the house.

50

- 1) Originally Laura is scared and uncomfortable about death, but after seeing the dead man, feels much more peaceful about it.
- 2) She is relieved and moved by the contentment of the dead man. She was no doubt pleased to have a better understanding of a death.
- 3) Laura realizes that the dead are completely unconcerned about such things as garden-parties. The dead have their own happiness, their own contentment, and this appears almost as a revelation to Laura.

51

I

☐☒☒

II

2

3

1

4

52

I

☒☐☐

II

3

2

1

4

53

I

☐☒☐

II

3

1

4

2

54

I

☒☒☐

II

4

1

3

2

55

I

☒☐☒

II

4

3

2

1

56

I

☐☒☒

II

1

2

4

3

57	58
I	I
<input checked="" type="checkbox"/>	<input type="checkbox"/>
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II	II
4	4
1	1
3	3
2	2

59	60
I	I
<input type="checkbox"/>	<input type="checkbox"/>
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II	II
4	4
2	1
1	3
3	2

61	62
I	I
The choir . . . their cloaks	Jack slammed . . . down again
II	II
Three factions have emerged within the group of boys: the choir, the larger boys and the small children. Because there are no other people on the island, Ralph must convince the others of the seriousness of the situation.	Piggy removes his glasses and cleans them. At the same time, he says the most important thing is to determine who would know that the boys were missing. Cleaning his glasses shows that he wants to view the situation clearly.

63	64
I	I
Ralph took . . . his hands	He was . . . mulberry-colored birthmark
II	II
The boys liken their situation to those fictional stories such as <i>Treasure Island</i> , <i>Swallows and Amazons</i> and <i>Coral Island</i> . They assume their eventual rescue and want to have a good time while they wait. They misjudge the gravity of the situation.	Ralph and Piggy, symbols of law, order and rationality, are instrumental in voicing the little boy's concern to the public. Ralph gives the boy the conch, thereby allowing him to speak and Piggy acts as an interpreter and manages to deliver the boy's message to the group.

L 65 · 66 · 67 · 68

65	66
<p>I</p> <ol style="list-style-type: none"> 1) required 2) confirmation 3) rational 4) assurance 5) grave <p>II</p> <ol style="list-style-type: none"> 1) seize 2) snake 3) felt 4) defeat 5) kill 	<p>I</p> <p><input checked="" type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input checked="" type="checkbox"/></p> <p>II</p> <ol style="list-style-type: none"> ① the Navy ② a ship will put in ③ are lifted towards safety ④ they clap ⑤ admires
67	68
<p>I</p> <p><input checked="" type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input checked="" type="checkbox"/></p> <p>II</p> <ol style="list-style-type: none"> ① caressing the shell ② Ralph leaving ③ was disgusted ④ a martyred expression ⑤ over the scar 	<p>I</p> <p><input type="checkbox"/></p> <p><input checked="" type="checkbox"/></p> <p><input checked="" type="checkbox"/></p> <p>II</p> <ol style="list-style-type: none"> ① friendship growing ② join together ③ For the two of ④ too heavy ⑤ they stepped back laughing

L 69 · 70 · 71 · 72

69	70
<ol style="list-style-type: none"> 1) Fire is essential to the boys' survival. Their lack of preparedness is exemplified in their inability to think ahead. They collect fuel for the fire without first thinking about how to start a fire. 2) Respect for the individual is threatened on the island when the boys crowd Piggy and take his glasses, which they realized they could use to start a fire. They do not respect Piggy as they do not care that he cannot see. 	<ol style="list-style-type: none"> 1) Although the fire is hot, it is described as "a blow" and "a breeze," which are contradictory images. 2) A burning fire represents hope that the boys will be rescued and returned to society. The sustenance of the fire is dependent on the boys' cooperation. The destruction of the fire, and hence the destruction of society, can be brought on by their non-cooperation.
71	72
<p>I</p> <p>Then dog-like . . . and stopped</p> <p>II</p> <p>Jack's physical appearance has changed since the time he arrived on the island. His skin is sunburnt, his hair longer and sun bleached. He is wearing only a pair of tattered shorts. This is a significant departure from his "civilized" English school boy appearance. Jack's uncivilized appearance is indicative of his change to uncivilized behavior.</p>	<p>I</p> <p>Only when . . . of ages</p> <p>II</p> <p>As soon as Jack hears something move on the pig-run, he impulsively throws his spear at it, yielding no success. This hasty, immediate reaction costs him his chance at killing many pigs since they all scatter away.</p>

73

I

Ralph was . . . falling down

II

When the shelter falls down, Ralph flings himself down at Jack's feet and voices his concerns to Jack.

74

I

Then we'd . . . T.V. set

II

Jack is described as having a strong impulse within him to kill. Jack stresses that "we want meat," exhibiting the primitive instinct to obtain food.

75

I

- ① astonish
- ② interruption
- ③ peer
- ④ noticed
- ⑤ moment

II

- ① effort
- ② paused
- ③ jungle
- ④ clarity
- ⑤ attain

76

I☒☒☐**II**

- ① trickle of smoke
- ② seen for miles
- ③ search the horizon
- ④ pointed
- ⑤ that led down from the

77

I☐☒☒**II**

- ① reached the shelters
- ② Simon was not to be seen
- ③ agrees for the sake of agreeing
- ④ left the shelter
- ⑤ were unable to communicate

78

I☐☒☐**II**

- ① Fruit trees
- ② flower and fruit growing together
- ③ pulled off the fruit
- ④ the littluns
- ⑤ satisfied them

79

- 1) Simon chooses to isolate himself as he hides within the creepers and bushes. He takes special effort to look over his shoulder and make sure he is alone. Furthermore, his movements are described to be furtive.
- 2) Images of darkness, fading colors, and comparing these to the sussuration of the blood combine to create links to the idea of death. Even the sunlight seems to be giving way to darkness.

80

- 1) The boys are happy living in the moment. Their situation is described as "a time when play was so good and life so full." There is no need for hope because the boys are not thinking about the future.
- 2) The coolness of the evening and that of the morning differ in that they reflect the mood change of the boys over the course of the day. Morning is "pleasantly cool" and the boys happily play. The coolness of the evening brought on by the oncoming darkness is described as an "extinguisher." The happy mood that the boys were in is extinguished. The stars are described as being "restless," perhaps hinting at the boys' fear of the idea of beasts lurking in the dark.

81

I

- 1) Whispering lunar . . . and
precisions
- 2) Midnight shakes . . . dead
geranium

II

Eliot states that the memory throws up a crowd of twisted things: a twisted branch upon a beach and a curled spring in a factory yard.

82

I

- 1) Remark the . . . rancid butter
- 2) I could . . . child's eye

II

Eliot conjures up a world through smell and draws the reader into this world. He describes the smells of the night, rotting flowers, dust, chesnuts, women behind closed doors, cigarettes, and cocktail smells in bars.

83

I

- 1) The lamp . . . for life
- 2) The last . . . the knife

II

Eliot sets up a tone of listlessness by likening the evening to a patient etherised upon a table.

84

I

- 1) In the . . . of Michelangelo
- 2) There will . . . you meet

II

He has a bald spot and is aware that others notice that his hair is growing thin. He is mindful of his dress but thinks others will only notice how his arms and legs are thin.

85

I

- 1) presume
- 2) reverse
- 3) formulated
- 4) decisions
- 5) revisions

II

- 1) downed
- 2) lonely
- 3) bare
- 4) digress
- 5) presume

86

I

●

●

●

●

○

II

- ① squeezing the universe into a ball
- ② Lazarus come from the dead
- ③ That is not what I meant at all

87

I

●

○

●

●

○

II

- ① parting his hair from behind,
eating peaches, and wearing
flannel trousers
- ② the mermaids singing
- ③ human voices wake us
- ④ we drown

88

I

●

●

●

●

○

II

- ① Grishkin
- ② odors
- ③ sleek Brazilian jaguar
- ④ Abstract Entities

89

- 1) As she talks, she twists a lilac in her fingers.
- 2) I am always sure . . . reach your hand
- 3) Though he pretends to be unaffected by it, he senses now that some people do not receive all of their desires in life.

90

- 1) The animal images hint at Sweeney's animal nature.
- 2) He is silent, withdrawn, and pretends fatigue.
- 3) The reference to the fallen hero Agamemnon suggests a certain timelessness to the story.

91

- I**
- April is . . . spring rain

- II**
- Man can only recognize "a heap of broken images" in the present. The present is "waste," and the memory of the past is what is being cherished.

92

- I**
- 1) Madame Sosostris . . . of cards
 - 2) Thank you . . . these days

- II**
- Each man is described as walking with "his eyes fixed before his feet," but all seem to have already met a certain kind of death. Crowds flow over London Bridge, down streets, and throughout the city.

93

- I**
- 1) Above the . . . dirty ears
 - 2) And other . . . room enclosed

- II**
- Though the two attempt to communicate, there does not seem to be any understanding. The second speaker is pessimistic, as is suggested by his reference to rats' alley and dead men. One speaker tells the other, "I never know what you are thinking." indicating a breakdown in communication.

94

- I**
- 1) He'll want . . . some teeth
 - 2) Hurry up . . . it's time

- II**
- This is a song-lament as the speaker sits down and weeps, begging the Thames to "run softly till [he] ends [his] song." He specifically states that he will not speak for long, and the mention of a "cold blast" on his back establishes a sense of urgency.

95

- I**
- 1) wreck
 - 2) belly
 - 3) cast
 - 4) king
 - 5) vegetation

- II**
- 1) currants
 - 2) strives
 - 3) perilously
 - 4) divan
 - 5) merchant

96

- I**
- ☒ X
- ☐
- ☒ X
- ☒ X
- ☐

- II**
- ① "allows one half-formed thought" to pass through her brain
 - ② "automatic"
 - ③ her hand
 - ④ crept
 - ⑤ whining
 - ⑥ the chatter
 - ⑦ magnus martyr
 - ⑧ Ionian white and gold

97

I☒☒☐☐**II**

- ① the speaker wept
- ② a new start
- ③ nothing with nothing
- ④ "plucked" out

98

I☒☐☒☒**II**

- ① water
- ② rock
- ③ stop
- ④ drink
- ⑤ stop
- ⑥ think
- ⑦ thunder
- ⑧ rain
- ⑨ not silent
- ⑩ sneer and snarl
- ⑪ mudcracked houses
- ⑫ drop

99

- 1) There is a "third" who walks "always beside you," gliding and wrapped in a brown mantle.
- 2) The voices and the grass singing create music that seems to offer hope.
- 3) Just as the rooster welcomes a new day, the flash of lightning suggests the possibility of the coming rain.

100

- 1) The thunder says, Datta, Dayadhvam, Damyata. These words suggest a change of heart.
- 2) Even though some elements of civilization may be collapsing, the children's voices indicate hope for the future.
- 3) The last lines suggest that some good can come out of understanding the fragments and that peace may come.

101

I☒☐☒**II**

- 2
- 4
- 3
- 1

102

I☒☐☒**II**

- 1
- 3
- 4
- 2

103

I☐☒☒**II**

- 2
- 1
- 3
- 4

104

I☐☒☐**II**

- 1
- 2
- 4
- 3

L 105 · 106 · 107 · 108

105	106
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2) <input type="checkbox"/>	
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107	108
F	T
F	F
T	T
T	F
T	T

L 109 · 110 · 111 · 112

109	110
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	<input checked="" type="checkbox"/>
	<input type="checkbox"/>
111	112
I	I
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<input type="checkbox"/>	<input type="checkbox"/>
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II	II
1) The bleeding Captain, the news of the rebellion, and the Captain's language reflect the violence of the play.	1) The picture of Macbeth is of a fighting man. He sacrifices his own safety and is very brave and noble.
2) He introduces this theme by having the Captain say "the multiplying villainies of nature" swarm upon Macdonwald.	2) The imagery continues through personification of the Captain's wounds crying out for help.

113

I☐☐☒**II**

- 1) The King believes Macbeth is worthy of the reward he receives.
- 2) The reappearance of the witches changes the atmosphere of bloody violence to one of the supernatural.

114

I☒☐☐**II**

We share the knowledge that Macbeth has been made the Thane of Cawdor.

115

I

- 1) fear
- 2) favor
- 3) prediction
- 4) fantastical
- 5) partner

II

- 1) prophetic
- 2) hail
- 3) prospect
- 4) blasted
- 5) charge

116

I1) ☒☐2) ☒☐**II**

- ① happily receiving the news of Macbeth's success
- ② praise and admiration
- ③ thanks Macbeth on behalf of the King
- ④ the title of Thane of Cawdor
- ⑤ the witches

117

I1) ☐☒2) ☒☐**II**

- ① are told as happy prologues to the swelling act
- ② to contemplate the murder of Duncan the King
- ③ Banquo believes that the instruments of
- ④ initially win us over will harm

118

I1) ☒☐2) ☒☐**II**

- ① when they have had time to think about what has passed
- ② they should speak openly
- ③ if Cawdor has been executed
- ④ he confessed his treason
- ⑤ became him like the leaving it

119

- 1) The King regarded him as a gentleman whom he trusted completely.
- 2) The King's language is formal, but he genuinely likes and feels gratitude towards Macbeth and Banquo. He is very generous and, perhaps, too trusting a man.
- 3) The passage is ironic because Macbeth pledges his loyalty to the King, his family and his responsibility to keep them safe. However, in the previous scene, he imagines killing the King.

120

- 1) Macbeth leaves to inform his wife of the King's approach.
- 2) He regards the Prince as an obstacle in his way to becoming king, but hides his thoughts.
- 3) The letter is to share the news of what has happened with Lady Macbeth and warn her not to forget what might happen in the future. It shows trust and unity in their relationship. It also shows Macbeth's amazement and hopefulness, as well as his plotting mind.

121

I☒☐☐**II**

Lady Macbeth asks to be unsexed and made cruel. She wants no feelings of compassion or remorse to get in the way of her intention to kill Duncan. She seeks to become unnatural.

122

I☐☒☐**II**

- 1) Lady Macbeth's ruthless determination is made clear by this emphatic statement that Duncan will not see the sun again because he will be dead.
- 2) She cautions him to hide his thoughts and evil intentions under the surface of politeness and to trust her to help him carry out the plan.

123

I☐☒☐**II**

Duncan does not know that Lady Macbeth is planning to kill him. Lady Macbeth is the antithesis of "fair and noble." She is cruel and ruthless.

124

I☒☐☐**II**

His "vaulting ambition" is his motivation for murder.

125

I

- 1) proceed
- 2) opinion
- 3) cast
- 4) account
- 5) chamber

II

- 1) adage
- 2) esteem
- 3) valor
- 4) thine
- 5) desire

126

I1) ☒☐2) ☐☒**II**

- ① Duncan's murder
- ② getting them drunk and staining their daggers with Duncan's blood
- ③ False face must hide what the false heart doth know

127

I1) ☒☐2) ☒☐**II**

- ① most kind hostess
- ② he is disturbed by their encounter with the witches
- ③ think about the witches
- ④ they will talk later

128

I1) ☒☐2) ☒☐**II**

- ① dripping in blood
- ② nature seems dead, and wicked dreams invade the sleeper's mind, and evil abounds
- ③ Words to the heat of deeds too cold breath gives

- 1) She is unable to kill Duncan because he looks like her father, and she is afraid.
- 2) He says that the situation is miserable, and she urges him not to talk this way.
- 3) The short phrases delivered quickly show the urgency and tension of the scene. Lady Macbeth is in control while Macbeth is hearing things.

- 1) Lady Macbeth advises Macbeth they should not think of the deed or else they will surely go mad.
- 2) Macbeth is disturbed because he could not say "Amen." Lady Macbeth tells him not to consider it so deeply. Macbeth feels he is in need of a blessing because of his crime.

I☒☐☐**II**

- 1) Macbeth wishes Duncan could be woken with the knocking.
- 2) The Porter is introduced as comic relief.

I☒☐☐**II**

- 1) Macduff asks if the King is awake. This is ironic because the audience shares the knowledge of Duncan's murder with Macbeth.

I☒☐☐**II**

- 1) The Judeo-Christian image of breaking open the Lord's temple and the sacrilege involved reinforces the crime's gravity.
- 2) He describes sleep as a counterfeit of death because they appear similar. This is a repetition of the theme of appearance versus reality.

I☒☐☐**II**

- 1) They suspect that his servants killed him because they are smeared with blood and are confused.
- 2) Macbeth admits that he killed them.

I

- 1) refrain
- 2) entrance
- 3) argument
- 4) courage
- 5) fate

II

- 1) pretense
- 2) frailties
- 3) undivulged
- 4) malice
- 5) stand

I1) ☐☒2) ☐☒**II**

- ① he had never seen such strange and dreadful things
- ② were as unnatural as the deed itself
- ③ the heavens seem troubled with man's act
- ④ the unnatural occurrences

137

I

1) ☒

☐

2) ☐

☒

II

- ① Macbeth has gone to Scone to be installed as King
- ② the old robes sit easier than the new,
- ③ to the previous King

138

I

1) ☒

☐

2) ☒

☐

II

- ① let your Highness Command upon me
- ② when he will leave and how long he will ride
- ③ Malcolm and Donalbain are responsible for Duncan's murder

139

- 1) Macbeth believes that it is not enough to have obtained his goal; he must make it secure.
- 2) The witches declared Macbeth would be King, but that Banquo's children would reign subsequently. Macbeth wants his line of children to follow him—otherwise Duncan's murder is for nothing.

140

- 1) Macbeth tells the murderers that Banquo has harmed them personally and that they should seek revenge.
- 2) Macbeth says that nature has made these men capable of murder and they are justified in using it against their enemy, who is Banquo.

141

I

☒

☐

☐

II

- 1) Macbeth orders the murderers to remember his advice which is to leave no evidence and to make no mistakes.
- 2) Macbeth plans to murder Fleance at the same time as his father.

142

I

☒

☐

☐

II

- 1) The snake is the obstacle to Macbeth's ambitions. It is described as only scorched because there are still dangers that could prevent him from becoming King. It will be dead when there are no obstacles in Macbeth's way.
- 2) She advises him to smooth his expression into one more suited to receiving guests at his banquet.

143

I

☒

☐

☐

II

- 1) It means that things attained immorally are reinforced only by further evil.
- 2) They do not understand why he is there, and the first murderer does not immediately trust him. The second murderer, however, does.

144

I

☒

☐

☐

II

- 1) Banquo yells a warning to his son and gives him a chance to escape.
- 2) Macbeth is welcoming his guests and playing host.

145

I

- 1) require
- 2) welcome
- 3) pronounce
- 4) encounter
- 5) dispatched

II

- 1) nonpareil
- 2) cutthroats
- 3) doubts
- 4) bides
- 5) saucy

146

I

- 1) ☒
- ☐
- 2) ☒
- ☐

II

- ① Banquo's absence from the table
- ② to an empty seat
- ③ Banquo's ghost
- ④ to the ghost
- ⑤ Macbeth's fit is normal
- ⑥ manhood

147

I

- 1) ☒
- ☐
- 2) ☐
- ☒

II

- ① angrily reprimands Macbeth
- ② he saw the ghost of Banquo
- ③ men without their brains rising with their heads gashed open by wounds
- ④ as cordial host

148

I

- 1) ☒
- ☐
- 2) ☒
- ☐

II

- ① a sword fight, saying that if he is afraid
- ② the baby of a girl
- ③ disturbing the party
- ④ his hallucinations
- ⑤ so calm and unaffected

149

- 1) The statement "Blood will have blood" expresses the chain of violence and bloodshed.
- 2) The image is of Macbeth being surrounded by the results of his actions—by a river of blood. He cannot rectify his situation without committing more acts of blood violence. To go back would be as difficult as to continue along the bloody path.

150

- 1) Hecate is angry with the witches for meddling with Macbeth and not involving her.
- 2) Hecate plans to meet Macbeth in the morning and work magical illusions that will speed his ruin.
- 3) Macbeth abandons all morality. He defies his fate, death, and wisdom in order to satiate his ambitions. No obstacle deters him.

151

I

- ☒
- ☐
- ☒

II

- 4
- 3
- 2
- 1

152

I

- ☒
- ☒
- ☐

II

- 3
- 4
- 2
- 1

153

154

I

☒

☒

☐

II

4

3

2

1

I

☒

☒

☐

II

1

3

2

4

155

156

1) ☒

☐

☐

2) ☐

☒

☐

3) ☒

☐

☐

T

F

T

T

F

157

158

T

T

F

T

T

T

F

T

T

F

159

160

T

T

F

T

T

1) ☐

☒

☐

2) ☒

☐

☐

3) ☐

☐

☒

161

I

- 3
2

II

- 1) Willy is back early, and she thinks he might have smashed the car.
- 2) ① drove as far as Yonkers
② tired to the death
③ couldn't make it
④ couldn't drive anymore

162

I

- 3
2

II

- 1) His dreams preoccupy him, and he forgets he's driving.
- 2) ① letting him work in New York
② needed in New England
③ his age

163

I

- 2
1

II

- 1) Willy's priorities are that people accomplish something and earn money.
- 2) ① life is a casting off
② Willy and Biff
③ once Biff finds himself

164

I

- 3
1

II

- 1) He demands that Linda open the window although all the windows are already open. He feels he is boxed in by bricks and windows.
- 2) ① loses himself in reminiscences
② in high school
③ brings him out of it
④ a new kind of cheese
⑤ is always contradicted

165

I

- 1) apartment
2) massacred
3) fragrance
4) arrested
5) remember

II

- 1) maddening
2) ruining
3) foundation
4) matter
5) control

166

I

Miller uses the flute as a device to pull Willy into the past and emotionally link him and the audience.

II

Both Biff and Happy are physically attractive but lost. Biff, however, is less self-assured than Happy and bears a worn air. Happy seems content but more confused and hard-skinned. Unlike Biff, Happy won't turn his face towards defeat.

167

I

Happy is trying to patch up the argument between Biff and his father. Biff relents.

II

As the characters of Biff and Happy develop, the audience learns that their roles have reversed. Biff has lost confidence as Happy has gained it. It is ironic that the brothers have switched places.

168

I

Happy tells Biff that Willy is worried that he hasn't settled down and wants him to succeed in life, and that is why he is so upset.

II

Biff followed the step-by-step instructions to the American Dream and found no happiness or sense of accomplishment. The sacrifices were not worth the rewards and didn't make life worth living or even enjoyable. He did not reap material gains.

Biff feels unsuccessful because he is not earning a lot of money or in a respected social position. Happy feels unfulfilled because he has nothing he really appreciates or enjoys in life despite his money and social position.

170

Biff and Happy get excited by the fantasy of buying a ranch. Happy backs out, however, because he wants to succeed in the business world and prove himself to "those pompous self-important executives." Both men reflect the traits of their father by their retreat into fantasy and the inability to live with reality.

173

I

- 1
- 2

II

- ① involved in his memories
- ② reality
- ③ Biff and Happy
- ④ polish the car
- ⑤ Biff's voice saying, "Whatta ya got, Dad"
- ⑥ memory of the past

174

I

- 1
- 2

II

- 1) Willy laughs with him but tells him to return it. When Happy criticizes Biff, Willy sides with Biff and congratulates him.
- 2) ① Biff
 - ② the coach keeps congratulating him on his initiative all the time
 - ③ Biff is well-liked

171

172

I

- 2
- 1

II

1) He doesn't want to steal women from other men, but he does it anyway and loves it. He ends up hating himself for his actions but cannot stop.

- 2) ① one idea he is going to try
- ② Bill Oliver
 - ③ to buy a ranch
 - ④ father
 - ⑤ dreams
 - ⑥ despair

I

- 2
- 1

II

1) It bothers Biff that his mother might hear Willy and get upset.

- 2) ① of Willy mumbling to himself in the kitchen
- ② his fixation on the simonizing job

175

176

I

- 1) lobby
- 2) hotel
- 3) secret
- 4) apron
- 5) business

II

- 1) gee
- 2) fine
- 3) famous
- 4) promise
- 5) cradle

I

Willy believes that when he goes to Boston with his boys, everybody will be impressed with his sons. Willy believes having friends and being well liked assures him and his boys of success.

II

Biff idolizes his father and dedicates a touchdown to him. He romantically plans to take off his helmet and run to make a touchdown, even though Happy reminds him he is supposed to work with the team and pass. Willy encourages Biff and instills high expectations, saying that he plans to brag about Biff in Boston.

177

I

Biff's sneakers symbolize a dream of a bright future with athletic scholarships. The dream is ironic because Biff prints University of Virginia on his sneakers but refuses to study and risks flunking.

II

He counsels the boys that their physical appearance is a priority, and that the most important thing is to be well liked. Willy exaggerates the importance of his work and success in Boston and Providence to encourage their fantasies of one day being as successful as their father. This leads them to believe he is successful.

178

I

It is very unrealistic and an obvious fantasy about how popular and in charge Biff was among his friends. The scene is unrealistically idyllic; a reflection of Willy's memory.

II

Linda is excited over Willy's boasts and tries to figure out how much money he has made. She forces Willy back to reality by confronting him about his exaggerated earnings. Willy justifies himself by saying three stores were half closed for inventory. The exchange demonstrates Willy's embroidering of reality, belief in his own fantasies, and denial of truth.

179

Willy constantly contradicts himself. He is afraid the refrigerator is not made well and a moment later states, "it's a fine machine." He swears that the Chevy is a horrible car, whereas earlier he claims it's a great car. He seems overwhelmed by financial troubles but then plans to "knock 'em dead next week." He ultimately admits to Linda that he feels people laugh at him and that he is not liked.

180

He sees himself as fat, as one who talks too much, and as one who does not command respect. The passage ends with Willy confessing his loneliness and discouragement. Willy is afraid he has failed as a businessman and as a provider for his family. His despair is a result of the realization that the American Dream for which he has worked so hard is beyond his grasp.

182

I

2
1

II

1) It is shown by the way he feigns interest in the fossils and jokes about their origins.

- 2) ① kind to have brought Charles to the very steps
② Louisa Musgrove fall down
③ gentlemen were romantic
④ men are scientific now

181

I

2
1

II

1) Charles flippantly questions how the two should be glued together in marriage if he isn't sticky.

- 2) ① not to be serious
② what happened between him and her father
③ a small philosophical disagreement
④ being wicked
⑤ he meant to be very honest

183

I

1
3

II

- ① by the French Lieutenant's Woman
② his questioning
③ cares for her
④ that she is a servant of some kind to Mrs. Poulteney
⑤ to turn back
⑥ she hasn't seen the woman

184

I

3
1

II

- ① no sign of madness
② of reason for such sorrow
③ pierced and deservedly diminished
④ mystery and romance
⑤ the scientist, the despiser of novels

I

- 1) undiscipline
- 2) isolation
- 3) desolation
- 4) strange
- 5) wilderness

II

- 1) vegetation
- 2) enormous
- 3) district
- 4) erosion
- 5) botanical

I

The author tells us this by calling the Undercliff an English Garden of Eden. The connotations are that Charles, by entering the Undercliff, will be confronted by temptation as Adam was in Eden.

II

When applied to Charles, "to look seriously" means to observe nature from a scientific perspective. He is prevented from doing so by the emotional affect of his natural environment which transforms him from scientist to aesthete.

I

We know because the author tells us that Charles believes his age to be nothing like the Renaissance which marked an end to chains, bounds and frontiers.

II

Charles is saddened by the thought of not being able to possess nature rather than enjoying the moment for itself. His thinking is Victorian in that he is sad because he cannot have what he has forever.

I

Their relationship is one of duty and propriety and not one of passion. Charles is passionate for his science in contrast to being dutiful to Ernestina.

II

We assume the woman wants to be alone and remain undiscovered because she lies in a strange place completely out of view. Charles is set apart by being the one who comes to the very edge and thus is able to see the woman.

Charles at first is drawn by curiosity. He realizes the woman is contradictory in that there is something child-like and tender in the way she lies, which stirs in Charles memories of an encounter he once had in Paris. He notices too that her appearance is naturally healthy which serves to set her apart from fashionably pale women of the day.

Charles is convinced she is innocent and an unfair outcast and therefore lonely and despairing. When Sarah awakens, Charles and she are shocked into mutual incomprehension and speechlessness. They cannot move and can only stare at each other. We know Charles' life is irreversibly changed by this meeting because the author tells us that in the brief seconds, the whole Victorian Age was lost to him.

I

- 1
- 2

II

- 1) Charles is welcome because of his connection with Aunt Tranter, a known and respected member of the community.
- 2) ① the Dairy
② as a small barrel with fat arms shiny
③ a local reputation
④ Aunt Tranter speak of it

I

- 2
- 3

II

- 1) Charles is angry because he firmly believes the French Lieutenant's Woman is unjustly accused of being a whore.
- 2) ① to incarnate all the hypocritical gossip—and gossips—of Lyme.
② fond of calling a spade a spade
③ when the spade is someone else's sin

193

I

- 1
- 2

II

- 1) Her face seems to both envelop and reject Charles as if a figure in a dream inviting and intimate and yet always receding.
- 2) ① he was afraid she had taken ill
② if he may accompany her
③ they walk in the same direction
④ prefers to walk alone

194

I

- 2
- 3

II

- 1) Ernestina is set up in contrast to Sarah by being described as an invalid.
- 2) ① he not stand on ceremony
② his clothes are the best proof of his excuses
③ taking her hand away
④ account for every moment of his day

195

I

- 1) distasteful
- 2) reprimanded
- 3) mock-angry

II

- 1) treachery
- 2) facetious
- 3) dismissed
- 4) trivial
- 5) innocent

196

I

We are told that Ware Commons evokes Sodom and Gomorrah in Mrs. Poulteney's face, biblical cities which were known for corruption and immorality.

II

The author asserts that gypsies are not English and therefore cannibals. He wants us to be aware of the ludicrous fear of the 'unfamiliar' prevalent in Victorian England. The author asserts that courtship is a more serious accusation than cannibalism. He intends the reader to be aware of the sexual repression that existed in Victorian England.

198

I

Unlike some, who think Sarah "mad" and therefore not responsible for her actions, Mrs. Poulteney holds Sarah fully responsible and, therefore, sees her as cunning and wicked.

II

Mrs. Poulteney claims she knows what she speaks of. The author then informs us that she has never seen Ware Commons and that she is under the influence of opium. Mrs. Poulteney, therefore, cannot know what she speaks of, making her claim that she does ironic.

197

I

Something immoral is implied by the words "a great deal of something else." The author is critical by referring to the people who made such claims as "draconian."

II

The author ironically refers to those he believes reasonable as "disgusting sensualists," and to those he believes overtly moralistic as "the more respectable townsfolk."

199

I

The combination of laudanum and Victorian repression results in Mrs. Poulteney having vivid images of improper activity in Ware Commons. Sarah defends the accusations made against her by arguing she only seeks solitude. Mrs. Poulteney is disconcerted by her indignation.

200

I

Giving up Ware Commons is like a blood sacrifice for Sarah. It triggers such suffering that she contemplates suicide. The author explains her misery as a profound condition rather than hysteria. The author builds on the mystery and enigma by posing the questions, "Who is Sarah? Out of what shadows does she come?" and leaving them unanswered.